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NEW ORLEANS CONSERVATORY OF MUSIC AND DRAMATIC ART

CATALOGUE

1931-1932

ANNOUNCEMENTS

1932-1933

LOYOLA UNIVERSITY
6363 St. Charles Avenue
NEW ORLEANS, LA.

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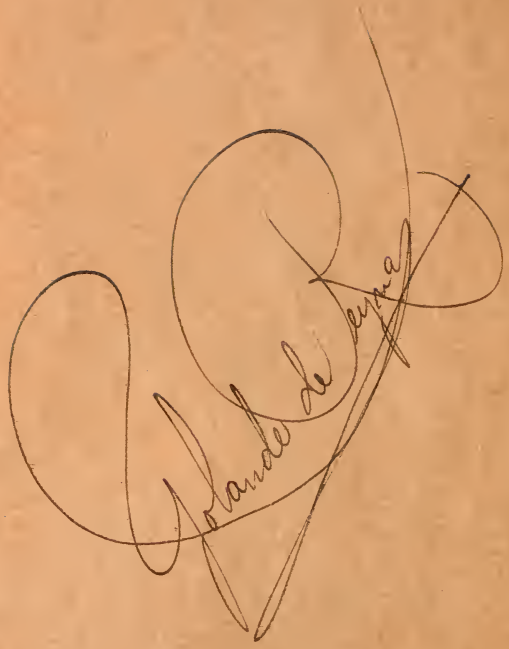

A. M. D. G.

LOYOLA UNIVERSITY

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6363 St. Charles Avenue

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CONSERVATORY OF MUSIC AND DRAMATIC ART

COLLEGE CALENDAR

First Semester, 1932-1933

Sept. 12, Monday	Examinations for Entrance and for Removal of Conditions.
Sept. 13, Tuesday	Registration of Freshmen.
Sept. 14, Wednesday	Registration for Upper Classmen.
Sept. 15, Thursday	First Semester Recitations Begin.
Sept. 29, Thursday	Mass of the Holy Ghost.
Nov. 1, Tuesday	All Saints' Day. No Classes.
Nov. 14, Monday	Mid-Semester Examinations.
Nov. 23, Wednesday	Thanksgiving Recess Begins, 5 P. M.
Nov. 28, Monday	Classes Resumed, 8 A. M.
Dec. 8, Thursday	Immaculate Conception. No Classes.
Dec. 21, Wednesday	Christmas Recess Begins, 5 P. M.
Jan. 4, Wednesday	Classes Resumed, 8 A. M.
Jan. 18, Wednesday	Semester Examinations.

Second Semester, 1933

Jan. 25, Wednesday	Second Semester Opens.
Feb. 23, Thursday	Examinations for Removal of Conditions.
Feb. 27, 28, Mon., Tues.	Mardi Gras Recess Begins, 5 P. M.
March 1, Wednesday	Classes Resumed, 8 A. M.
March 29, Wednesday	Mid-Semester Examinations.
April 3, Monday	Seniors' Recitals Begin.
April 12, Wednesday	Easter Recess Begins, 5 P. M.
April 18, Tuesday	Classes Resumed, 8 A. M.
April 19, Wednesday	Seniors' Application for Degrees.
May 24, Wednesday	Semester Examinations.
May 25, Thursday	Ascension Day. No Classes.
June 4, Sunday	Baccalaureate Exercises.
June 5, Monday	Commencement.
June 12, 13, Mon., Tues.	Registration for Summer School.
June 14, Wednesday	Summer School Opens.
July 28, Friday	Closing of Summer School.

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CONSERVATORY OF MUSIC AND DRAMATIC ART

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Professor of Voice

CORA MARION SADLER,
Accompanist

HISTORICAL STATEMENT

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school of music in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans, whose names now appear on the faculty of the Conservatory.

Dr. Schuyten pursued his collegiate studies at the Athénée Royal, in Antwerp, and his higher studies of music at the Conservatoire Royal, in Brussels, from which institution he graduated in 1900 as a violinist. Later he did special studies in composition under Edgar Tinel, at that time professor of counterpoint at the Royal Conservatory of Brussels, and Heinrich Zoellner, Royal Wurtemberg professor of music.

In 1911 Dr. Schuyten came to the United States, established his residence in New Orleans and became a naturalized citizen of the United States.

For several years head of the violin department of the H. Sophie Newcomb College, Dr. Schuyten resigned from that institution to found the New Orleans Conservatory of Music and Dramatic Art. This institution grew more important from year to year.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

Accompanying

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers. The salaried studio accompanists are selected from students completing this course with distinction.

Students specializing in accompanying should include languages in their academic studies, as outlined in the Course of study for the Bachelor of Music degree, with voice as a major subject.

Ensemble

The Ensemble department includes classes in two, four, and eight-hand piano playing, vocal and instrumental groups of various combinations. Arrangements of Symphonic literature

and chamber music in all its forms are studied. Advanced and experienced units from this department are given frequent opportunity for concert performances.

NORMAL TRAINING

The course in Normal training, as required in the third and fourth years of the Course of Study for a Bachelor of Music degree, with an instrument as major subject, begins with a lecture course of one semester. Textbooks: Curwen's "Psychology Applied to Music Teaching," Murall's "Principles of Musical Psychology." The second semester is devoted to practice teaching with a new class of children. The student-teachers teach classes of two and three. The fourth year is devoted to private teaching under the supervision of an experienced teacher.

JUNIOR ORCHESTRA

The Junior Orchestra is composed of students of the Freshman and Sophomore classes. It functions in co-operation with the high school orchestra.

Material: Original scores and those arranged by students of the orchestration classes.

OPERA

Exceptional opportunities are offered to students preparing for the operatic stage in this department. Special facilities are provided for complete training in all operatic accessories of stagecraft, both of light opera and grand opera.

To be admitted to the Operatic Course, the applicant must have at least finished the second year in vocal and all the parallel courses required in that division. (See course of study for classic singing.) All students of the Vocal Department are positively expected to follow the Conservatory chorus as part of their course of study.

SCHOLARSHIPS

(1) The Mary B. Scott Memorial Scholarships.
(2) One for full Theoretical and Collegiate course.
(3) One in Pianoforte.
(4) The New Orleans Conservatory Scholarship Fund.
(5) One for Voice.

AWARDS

The only prize which is offered each year is the Lena Little Memorial Medal for theoretical studies, which is given by Miss Cammie Allen to the student of the College of Music who has excelled in Theoretical studies.

The students who have received this honor are:

Anna Kern, 1925

Ella de los Reyes, 1926

Cassius Jolley, 1927

Cora Marion Sadler, 1929

Gladys E. Fisher, 1930

MUSICAL ORGANIZATIONS

Chorus

The New Orleans Conservatory of Music and Dramatic Art maintains choral organizations, including a mixed chorus, a girls' glee club, a male chorus, and a children's choir.

Senior Orchestra

The Conservatory Symphony Orchestra, E. E. Schuyten, conductor, is a complete organization composed of members of the faculty, advanced students, and a few professional musicians. Rehearsals are held every week, and a series of public concerts is given each winter. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra of today. In the public concerts, advanced students are given the opportunity to appear as soloists with the orchestra.

The New Orleans Conservatory of Music and Dramatic Art comprises:

(1) The College of Music (Loyola University).

(2) The School of Music. (See special catalogue).

ADMINISTRATIVE PROCEDURE

ENTRANCE REQUIREMENTS

A high school diploma from an accredited institution or an equivalent of fifteen units approved by Loyola University. Entrance into the College of Music is based upon requirements heading the outline of various courses in this catalogue.

ENTRANCE EXAMINATIONS

Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

CONDITIONAL ENTRANCE

Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within one school year.

CLASSIFICATION OF STUDENTS

Students in the College of Music are classified as follows:

(a) Candidates for a degree.

(b) Special students. (Those who are taking only part of the regular courses or who are taking applied music only, working without the objective of credentials.)

ADVANCED STANDING

Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

CLASS INSTRUCTION IN APPLIED MUSIC

Applied music as a minor subject may be taken in classes of not more than four students. The duration of class instruction is one hour.

Radio Course

The College of Music has the unique privilege of access to the Loyola University radio station, WWL, and classes in voice training and general radio broadcasting technique is one of the important departments of the College of Music.

Degrees

The degree of Bachelor in Music is conferred by Loyola University upon students who have completed the four-year course, including applied music, theoretical and academic courses.

The degree of Master of Music is granted for not less than one year's residence work after the Bachelor degree has been granted. At least two years spent in study and practice of music must elapse between the granting of the Bachelor and Master degrees.

The degree of Master of Music is granted with applied music as a major and composition as a minor subject, or for composition or musicology as a major subject.

Special Students

A special student may take a course of studio lessons and may enter the regular classes provided he is qualified to do the required work.

A special student must take the examinations in classes in which he is enrolled.

Should a special student decide to take the regular course, credit will be given for work that he has satisfactorily completed.

Religion

All Catholic students are required to take Religion.

TERMS OF TUITION

All fees must be paid at the beginning of the school year. The tuition may be paid in two installments, but this must be done at the beginning of each semester.

At the time of registering, each student must obtain a card admitting him to the classes on his schedule. This card must be signed by the Bursar.

Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

It is the duty of each student who applies for registration to come prepared to meet his financial obligations according to these rules. The University is unwilling to make exceptions for any students.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $10.00 to $15.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates. The University does not conduct student dormitories.

General Fees

Matriculation Fee	$ 5.00
Registration Fee	5.00
Library Fee	5.00
Symphony and Concert Fees	10.00

Special Fees

Special Examination Fee	$ 5.00
Graduation Fee	25.00

The Matriculation Fee is paid the first year only at the time of enrollment.

The Symphony and Concert fee entitles the students to two admission tickets for a series of at least four concerts given by the College of Music. At least two of these concerts are given by the Symphony Orchestra and one by the Chorus and Symphony combined.

A Practice fee is required only of students who wish to use a practice room. The fee is payable in advance.

Per Semester

1 hour daily (except Sunday)	$12.00
2 hours daily (except Sunday)	24.00
Organ rent, per hour	.50

Tuition Rates

Theoretical instruction is given by professors or by instructors (according to the subject) to larger classes with a maximum of twelve or a minimum of nine students; or to smaller classes with a maximum of six or a minimum of three students.

A. Courses Given by Professors:

	Per Sem.
Larger classes meeting twice a week	$25.00
Larger classes meeting once a week	12.50
Smaller classes meeting twice a week	50.00
Smaller classes meeting once a week	25.00

B. Courses Given by Instructors:

Larger classes meeting twice a week	$15.00
Larger classes meeting once a week	7.50
Smaller classes meeting twice a week	36.00
Smaller classes meeting once a week	18.00

Full Course in Theory of Music and Academic Subjects

For regular students of the College of Music:

Per semester $68.00

Tuition for private instruction in applied or theoretical music, per semester:

Two lessons per week with professor	$90.00
One lesson per week with professor	54.00
Two lessons per week with instructor	54.00
One lesson per week with instructor	36.00

SCHEDULES OF COURSES

Bachelor of Music Degree, With Voice as a Major Subject

FIRST YEAR

Subjects.	Hrs.	Cred.
Voice		8
Sight Singing I, A, B	2	2
Harmony I, A, B	2	4
History of Music I, A, B	2	4
Piano		2
English	3	6
Foreign Lang.	3	6
German (Gram., Diction)	1	2
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Voice		8
Sight Singing II, A, B	2	2
Dictation I, A, B	2	2
Harmony II, A, B	2	4
Piano		2
Dram. Art I	1	1
English	3	6
Foreign Lang.	3	6
Italian (Gram., Diction)	1	2
Chorus	1	1
		34

THIRD YEAR

Subjects.	Hrs.	Cred.
Voice		8
Sight Singing IV	1	1
Dictation II, A, B	2	2
Harmony III, A, B	1	2
Form & Anal. I, A	2	4
Composition I, A	2	4
Opera Rep	1	2
English Poetry	1	2
Spanish (Gram., Diction)	1	2
Piano		2
Dram. Art II	1	2
Chorus	1	1
		32

FOURTH YEAR

Subjects.	Hrs.	Cred.
Voice		10
Counterpoint I, A, B	2	4
Composition II, A	2	4
Conducting I, III	1	2
Dram. Art. III	1	1
Opera Rep	2	4
Psychology	2	4
		29

All Catholic students are required to take Religion.

BACHELOR OF MUSIC DEGREE, WITH AN INSTRUMENT AS A MAJOR SUBJECT

FIRST YEAR

Subjects.	Hrs.	Cred.
Instrument		8
Sight Singing I, A, B	2	2
Dictation I, A, B	2	2
Harmony I, A, B	2	4
History of Music I, A, B	2	4
Piano		2
English	3	6
Foreign Lang	3	6
Orch. or Cho. (Junior)		
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Instrument		8
Sight Singing II, A, B	2	2
Dictation II, A, B	2	2
Harmony II, A, B	2	4
Form & Anal. I, A	2	4
Piano		2
English	3	6
Foreign Lang	3	6
Orch. or Cho. (Junior)		
		34

THIRD YEAR

Subjects.	Hrs.	Cred.
Instrument		10
Sight Singing III, A, B	1	1
*Dictation III	1	1
Harmony III, A, B	1	2
Counterpoint I, A, B	2	4
Composition I, A	2	4
Orchestration I, A	1	2
Normal Training	1	2
Chamber Music	1	2
Orch. or Cho. (Senior)	1	2
		30

FOURTH YEAR

Subjects.	Hrs.	Cred.
Instrument		12
Counterpoint II	1	2
Composition II, A	2	4
Conducting I-II	1	2
Orchestration II, A	1	2
Chamber Music	1	2
Psychology	2	4
Normal Training		2
Orch. or Cho. (Senior)		2
		32

*First semester only.

All Catholic students are required to take religion.

Bachelor of Music Degree, With Composition as a Major Subject

FIRST YEAR

Subjects.	Hrs.	Cred.
Sight Singing I, A, B	2	2
Dictation I, A, B	2	2
Harmony IV, A, B	2	4
History of Music I, A, B	2	4
Piano		6
Form & Analysis I, B	2	4
English	3	6
Foreign Lang.	3	6
Orch. or Chor.		
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Sight Singing II, A, B	2	2
Dictation II, A, B	2	2
Harmony V	2	4
Counterpoint I, A, B	2	4
Composition I, A	2	4
Form & Analysis II	2	4
English	3	6
Foreign Lang.	3	6
String Class	2	2
Orch. or Chor.		
		34

THIRD YEAR

Subjects.	Hrs.	Cred.
*Composition I, B		6
Harmony VI	1	2
Counterpoint III, A, B	3	6
Form & Analysis III	2	4
Conducting I-II	1	2
Woodwind Class		2
Orchestra Playing		2
Sight Singing III, A, B	1	1
†Dictation III	1	1
Orchestration I, B	2	4
		30

FOURTH YEAR

Subjects.	Hrs.	Cred.
*Composition II, B, C		6
Counterpoint IV	1	2
Fugue I, A, B	3	6
‡Orchestration II, B	2	4
Score Reading		4
Brass Class		2
Psychology	2	4
Conducting IV		2
		30

*Composition I, B, and II, B, C, only given in private instruction.

†First semester only.

‡Orchestration II, A, B, only given in small class of two or three.

All Catholic students are required to take Religion.

Bachelor of Music Degree, With Organ as a Major Subject

FIRST YEAR

Subjects.	Hrs.	Cred.
Organ		8
Sight Singing II, A, B	2	2
Dictation I, A, B	2	2
Piano		2
History of Music I, A, B	2	4
Harmony II, A, B	2	4
English	3	6
Foreign Lang.	3	6
Chorus		
		34

SECOND YEAR

Subjects.	Hrs.	Cred.
Organ		8
Sight Singing III, A, B	1	2
Dictation II, A, B	2	2
Counterpoint I, A, B	2	4
Harmony III, A, B	2	4
Form & Anal. I, B	2	4
Foreign Lang.	3	6
English	3	6
Chorus		
		36

THIRD YEAR			FOURTH YEAR		
Subjects.	Hrs.	Cred.	Subjects.	Hrs.	Cred.
Organ		10	Organ		12
Composition I, A	2	4	Composition II, A	2	4
Orchestration I, A	1	2	Fugue I, A, B	3	6
Counterpoint II	1	2	*Orchestration II, B	2	4
Form & Anal. II	2	4	Psychology	2	4
Harmony V-2	1	2	Improvisation		2
Conducting		2			—
Church Service and Improvisation		4			32
		—			
		30			

*Orchestration II, B, only given in small class of two or three.
All Catholic students are required to take Religion.

OUTLINE OF THE COURSE LEADING TO THE DEGREE OF BACHELOR OF MUSIC IN SCHOOL MUSIC

The course as given embraces three sections: The courses in liberal arts and education are conducted by specialists. This is made possible through affiliation with Loyola University. The courses in music, both theoretical and practical, are taught by specialists—the faculty of the New Orleans Conservatory of Music and Dramatic Art. The courses in practice teaching are supervised by specialists, by arrangement with the public schools of New Orleans.

Entrance Requirements

(1) A four-year high school course.
(2) An acceptable singing voice.
(3) The ability to play some major instrument.
(4) A knowledge of elementary theory.
(5) A test in English is given to all new students except: (a) graduates of Normal School; (b) those who have completed one year of college English.

Requirements in Liberal Art, Education and Music As Outlined by the National Association of Schools of Music

General academic subjects. 18 hours.

To include:

English and Speech 8 hours
Academic Electives 10 hours

Education. 26 hours.

(1) Courses in General Education to include General and Educational Psychology, Principles of Teaching, and Electives in Education. 12 hours.

(2) Courses in Music Education. Special Methods, Observation, and Directed Practice Teaching. 14 hours.

Music Theory. 36 hours.
- Harmony, Sight Singing, Dictation and Keyboard Harmony ..... 18 hours
- History of Music ..... 6 hours
- Choral or Orchestra Conducting ..... 2 hours
- Theory Electives ..... 10 hours

Applied Music. 30 hours.
- Voice ..... 12 hours
- Piano ..... 12 hours
- Electives (Major Instruments of Orchestra) ..... 6 hours

Electives. 10 hours.

Total ..... 120 hours.

Curricula in School Music Education

Subject.	Hrs.	Credit
Piano (applied music)	8	8
Vocal	8	8
Harmony (six courses)	12	12
Orchestration	2	2
Conducting (senior year)	4	2
History of Music	4	4
Appreciation of Music	3	3
Psychology	3	3
Sight Singing	10	5
Dictation	10	5
Principles of Teaching	4	4
Observation	8	4
Practice Teaching	7	7
Methods	5	5
Chorus	6	3

English	10	10
Foreign Language	4	4
Dramatics	2	2
Instrumental Classes (strings, brass, wood)	5	5
Electives	24	24

This course should be completed in four years. For choice of the electives, consult the head of Public School Music. The approved electives are Philosophy or Psychology, Foreign Languages, Mathematics and Science, History, Economics, Political and Social Sciences.

SUMMER SESSION

The work of the summer session will be made continuous with that of the year, so that a student may continue his work and thus shorten the time allotted for the attainment of his degree.

No course may be taken unless the preceding course has been passed satisfactorily.

For graduate work, it is necessary to present a thesis relating to some phase of music education, subjects to be suggested by the Director of Studies

SOLFEGGIO

Prerequisite.

Ability to sing at sight, individually, with syllabic notation (fixed do) solfeggio lessons equivalent in difficulty to Volume I, Dannhauser-Lemoine. Knowledge of major and minor scales, diatonic intervals, simple and compound measures.

Sight Singing and Theory I, A.

First semester. 2 hours, 2 credits.

Dannhauser-Lemoine, Book II.

Study of the Soprano clef.

Sight singing of easy lessons in two and three voices.

Theory: Study of the scale of fifths, establishing diatonic, chromatic and enharmonic orders, formation of diatonic scales, using the scale of fifths, binary and ternary division of time.

Sight Singing I, B.

Second semester. 2 hours, 2 credits.

Continuation of Course I, A. Alto clef, sight singing of lessons changing clefs.

Theory: Intervals in the diatonic order, study of the chromatic order, and formation of scales belonging thereto, problems of measure and time values.

Sight Singing II, A.

First semester. 2 hours, 2 credits.

Study of the Tenor clef, and sight singing of lessons changing clefs. Dannhauser-Lemoine, Book III.

Theory: Chromatic intervals, table of intervals found in the major and minor scales.

Sight Singing II, B.

Second semester. 2 hours, 2 credits.

Continuation of Course II, A.

Sight Singing III, A.

First semester. 1 hour, 1 credit.

Study of the Mezzo-Soprano and Baritone clefs. Dannhauser-Lemoine, Book IV; also changing clefs, sight singing in three parts (more difficult).

Transposition: 1. Theoretical problems.
2. Practical transposition at sight.

Sight Singing III, B.

Second semester. 1 hour, 1 credit.

Course III, A, continued. Sight singing with words.

Sight Singing IV.

First semester only. 1 hour, 1 credit.

Ensemble sight singing in two and more parts, sight singing with words. (Specially designed for singers.)

DICTATION

Prerequisite.

Elementary theory.

Dictation I, A.

First semester. 1 hour, 1 credit.

Relation between one fixed tone and other tones; easy diatonic interval progressions; simple rhythmic and melodic dictation.

Dictation I, B.

Second semester. 1 hour, 1 credit.

Melodic and rhythmic dictation in major and minor keys; simple chromatic progressions.

Dictation II, A.

First semester. 1 hour, 1 credit.

More advanced melodic and rhythmic dictation; more difficult intonations; dictation of melodies in high and low pitch.

Dictation II, B.

Second semester. 1 hour, 1 credit.

Two-part contrapointal dictation; simple harmonic dictation; melodic dictation with difficult intonations and rhythms.

Dictation III, A.

First semester only. 1 hour, 1 credit.

Advanced melodic dictation; harmonic dictation.

HARMONY

Prerequisite.

Solfeggio, theory, sight singing, and dictation. Lemoine, Book I.

Harmony I, A.

First semester. 2 hours, 2 credits.

Triads in major and minor; chord connections in fundamental positions; first and second inversions; harmonization of given basses in open harmony; harmonization of given melodies, using acquired material.

Harmony I, B.

Second semester. 2 hours, 2 credits.

Theory and use of dominant seventh chord; dominant ninths; keyboard harmony, using material acquired in Harmony I, A; harmonization of given basses and given melodies.

Harmony II, A.

First semester only. 2 hours, 2 credits.

Review of dominant seventh and ninth in major and minor, using additional material; secondary seventh chords; classification, theory, and use in harmonization of figured and unfigured basses and in given melodies; keyboard harmony, using material acquired in Harmony I, B.

Harmony II, B.

Second semester. 2 hours, 2 credits.

Harmonization of original eight-measure melodic periods; introduction of new chordal notes, passing notes, suspension, etc.; harmonization of folk songs, given and original melodies; keyboard harmony (continued).

Harmony III, A.

First semester. 1 hour, 1 credit.

Chromatic harmony; altered and mixed chords; theory and practice; figured and unfigured basses; given and original harmonization of melodies, using acquired material; keyboard harmony (continued).

Harmony III, B.

Second semester. 1 hour, 1 credit.

Modulation in all its forms; harmonizing of given basses and melodies, given and original.

Harmony IV, A and B.

2 hours, 4 credits.

Complete review of Harmony I, II, III, A and B, with additional material. This course is more exhaustive, and includes harmonic analysis, keyboard harmony, and harmonic dictation.

Harmony V.

2 hours, 4 credits.

"Ecole Pratique du Chorale," by Kufferath; "Lessons d'harmonie," by Lavignac; harmonic analysis.

Harmony V, 2.

Designed for organists only; leading to improvisation.

Harmony VI.

1 hour, 2 credits.

Instrumental harmony; figured style; Lavignac, "Lessons d'harmonie," continued; Kufferath, "L'Ecole Pratique du Chorale," continued; original melodies harmonized.

COUNTERPOINT

Prerequisite.

Harmony I, A.

Counterpoint I, A.

First semester. 2 hours, 2 credits.

Simple strict two-part counterpoint, all species.

Counterpoint I, B.

Second semester. 1 hour, 2 credits.

Motive development; imitation; simple two-part invention.

Counterpoint II.

Two semesters. 1 hour, 2 credits.

Three-part counterpoint in all species; imitation continued; simple three-part inventions.

Counterpoint III, A.

First semester. 3 hours, 3 credits.

Three and four-part counterpoint, all species; imitations; three and four-part inventions.

Counterpoint III, B.

Second semester. 3 hours, 3 credits
Invertible counterpoint; two, three, and four voices.
Text: P. Goetschius, "Applied Counterpoint."

Counterpoint IV.

Two semesters. 1 hour, 2 credits.
Sectional inventions in various forms; canon, preparatory to Fugue.

FUGUE

Fugue I, A.

First semester. 3 hours, 3 credits.
Text: André Gédalge, "Traité de la Fugue"; study of the subject and answer; counter-subject episodes and stretto.

Fugue I, B.

Second semester. 3 hours, 3 credits.
Analysis, scoring and writing of real and tonal fugues.

Fugue II.

4 credits.

Continuation of Course I, B. Fugual analysis; writing of vocal and instrumental fugues.
Text: E. Prout, "Fugal Analysis"; Gédalge, "Traité de la Fugue."
Class maximum, four students.
Still more advanced work in Fugue may be taken in private instruction.

FORM AND ANALYSIS

Form and Analysis I, A.

Two semesters. 2 hours, 4 credits.
Text: Percy Goetschius, "Lessons in Music Form."
(This course is designed for students majoring in Instrumental or Vocal Music.)

Form and Analysis I, B.

Two semesters. 2 hours, 4 credits.
Text: Percy Goetschius, "Homophonic Forms in Musical Composition."
(This course is intended for students majoring in Organ or Composition.)

Form and Analysis II.

Two semesters. 2 hours, 4 credits.
Course I, B, continued.
Texts: Percy Goetschius, "The Larger Forms of Musical Composition"; Vincent d'Indy, "Cours de Composition Musicale."

Form and Analysis III.

Two semesters. 2 hours, 4 credits.
Continuation of Course II. Same texts.
(For students in Composition only.)

COMPOSITION

Composition I, A.

Two semesters. 2 hours, 4 credits.
Practical composition in smaller forms up to and including three-part song forms.

Composition I, B.

Two semesters. 3 hours, 6 credits.
Practical composition up to and including the first Rondo form and the Sonatina form.
(This course is intended for students majoring in Composition.)

Composition II, A.

Two semesters. 2 hours, 4 credits.
Continuation of Course I, A.
Practical composition, including the first Rondo form and the Sonatina form.

Composition II, B.

First semester. 3 credits.
Continuation of Course I, B.
Practical composition; Variation forms and larger Rondo forms; the Sonata-Allegro form.

Composition II, C.

Second semester. 3 credits.
Sonata forms for two and more instruments.

ORCHESTRATION

Orchestration I, A.

Two semesters. 1 hour, 2 credits.
A study of the instruments used in symphony orchestra and military band; combination of instruments; arrangements for strings, woodwind, and brass.

Orchestration I, B.

Two semesters. 2 hours, 4 credits.
Same course as Orchestration I, A, more exhaustive. This course is required for students majoring in Composition or Organ.
Text: Rimsky-Korsakow.

Orchestration II, A.

Two semesters. 1 hour, 2 credits.
Continuation of Orchestration I, A. Arrangement for symphony orchestra or military band of simple compositions selected from Schumann, Mendelssohn, Grieg, etc.

Orchestration II, B.

Two semesters. 2 hours, 4 credits.
Continuation of Orchestration I, B. Orchestration for full orchestra and military band of compositions by Mozart, Beethoven, Schumann, etc. Reduction for piano or small groups of a full orchestra score. (Given in small class only.)

Orchestration III.

A course for advanced qualified students given in private lessons.

CONDUCTING

Conducting I.

First semester. 1 hour, 1 credit.

The use of the baton; practical exercises in conducting small combinations of two to four parts.

Conducting II.

Second semester. 1 hour, 1 credit.

Observation and practice of conducting with the junior orchestra; training of the ear to various orchestral tone qualities.

Conducting III.

Second semester. 1 hour, 1 credit.

For singers and organists, with special reference to church choirs; ability to read a four-part vocal score at the piano.

Conducting IV.

Two semesters. 2 hours, 2 credits.

Advanced score reading; practical conducting of larger works; study of important scores.

STRING CLASS

2 hours, 2 credits.

All students following this course receive class instruction in violin, viola, cello, and double bass.

WOODWIND CLASS

2 hours, 2 credits.

All students following this course receive class instruction in flute, oboe, clarinet, and bassoon.

BRASS CLASS

2 hours, 2 credits.

All students following this course receive class instruction in trumpet, French horn, trombone, and tuba.

HISTORY OF MUSIC AND APPRECIATION

History of Music I, A.

First semester. 2 hours, 2 credits.

Polyphonic and Classical Periods. The history of music from the beginning of the Christian era to the middle of the nineteenth century; the early polyphonic forms; the fugue; the suite; the classical forms; the opera; the oratorio; the art song.

History of Music I, B.

Second semester. 2 hours, 2 credits.

Romantic and Modern Periods. The history of music from the middle of the nineteenth century to the present day. The romantic movement; the rise of the modern schools. American development and modern tendencies.

History of Music II, A.

Music Appreciation for Special Students. Lectures on the various forms of musical compositions, such as the folk song, art song, oratorio, opera, fugue, suite, sonata, symphony, symphonic poem, and on the lives and works of the masters of music. Attendance at this lecture course does not require technical knowledge of music.

VIOLIN

Entrance Requirements

To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should also have an elementary knowledge of the pianoforte.

Freshman Year.

Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other old Italian masters.

Sophomore Year.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Winiawski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year.

Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Works by old Italian masters. Sonatas by Bach.

Senior Year.

Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Max Bruch, Mendelssohn, Lalo, St. Saens, etc.

VIOLA

Prerequisites.

Same as for Violin.

Freshman Year.

Technique of left hand and bowing: Sevcik.
Reading of C clef third line.
Major and minor scales and arpeggios.
Studies from Kreutzer arranged for viola.
Selected pieces for tone production.

Sophomore Year.

Technique continued.
Selected studies, exercises, and pieces as needed.
Scales and arpeggios; double-stopping prepared.
Selected pieces.

Junior Year.

Major and minor scales through three octaves.
Special studies for double-stopping, shifting and bowing.
Selected pieces and concerti.

Senior Year.

Studies of higher grade of difficulty.
Pieces, sonatas and concerti by classic masters.

VIOLONCELLO

Freshman Year.

Major and minor scales in three octaves.
Technique of left hand and bowing.
Thumb-position exercises: Grutzmacher's Daily Exercises.
Dotzauer: Vols. I and II.
Selected solo pieces.

Sophomore Year.

Four-octave scales.
Technique (continued).
Studies by Grutzmacher, Franchomme, Duport.
Sonatas, concerti and solos of suitable grade.

Junior Year.

Technique (continued).
Giese: Technical Exercises.
Julius Klengel: Studies.
Sonatas by J. S. Bach.
Selected compositions by Golterman, Romberg, and others.

Senior Year.

Exercises by Servais, Piatti, Popper, etc.
Concerti selected from Schumann, St. Saens, Haydn, Lalo.
Sonatas selected from Beethoven, Grieg, Beolman, Brahms, and others.

PIANOFORTE

ENTRANCE REQUIREMENTS

The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo; arpeggios in octave position in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Freshman Year.

Scales; arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year.

Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations"; Schubert, "Impromptu" in B flat; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc. Some compositions of corresponding difficulty by standard modern composers.

Junior Year.

Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

Studies: Moscheles; Clementi's "Gradus ad Parnassum"; MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin, Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood"; the easier compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year.

Scales and Arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum"; Chopin; Moszkowski, Op. 72; Scriabine.

Bach: "Well-Tempered Clavichord," "Italian Concerto"; Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 15; Chopin, Ballades, Polonaises, Nocturnes; Schumann, "Kreisleriana," "Faschingsschwank aus Wien"; Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

ORGAN

Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year.

Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year.

Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French or German composers.

Junior Year.

Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year.

Bach: Continued. Cesar Franck, Grand Piece Symphonique; compositions by Widor, Vierne, and modern masters.

VOICE

Applicants for the four-year course in Voice required to pass a simple examination before their acceptance.

Requirements for graduation from the Voice Department call for specialization in one foreign language and a working knowledge of two others. French, Italian and German are those prescribed.

Candidates must be able to play an accompaniment of moderate difficulty; to read at sight a song in English of medium difficulty or part in a concerted composition; to prepare unassisted a song of average difficulty.

Candidates for a degree must have appeared in public recital at intervals throughout the course, and pass an examination before a committee at the completion of the four-year course.

VOCAL TRAINING

1. Proper carriage and poise of the body, attitude of mind, and breath control. Fundamentals of tone production. Study of vowels and consonants. Enunciation and pronunciation. Easy vocalises of Sieber, Concone and Vaccai. Old Italian songs and arias. Simple songs in English, including folk songs.

2. Master Vocal Exercises, compiled by Henneman. Spiker's Masterpieces of Vocalization, Book II. Classic songs of Bach, Handel, Haydn and Mozart. Study of arias from the oratorios. Songs by English and American composers.

3. Review of fundamentals. Finer points of diction. Scales and arpeggios. Spicker's Masterpieces of Vocalization, Book

III, and studies of Panofka. German Lieder. Arias and songs of French, Italian, English and American composers.

4. Additional operatic and oratorio arias. Russian songs (in English). Modern French, Italian, German, English and American songs.

NORMAL VOCAL COURSE

This course is given in class, and deals exclusively with the care and treatment of the child's voice. The problem of the monotone and the tone-deaf child is carefully analyzed and the selection of voices for part singing dealt with.

DRAMATIC ART (SINGER'S COURSE)

Dramatic Art I.

1 hour, 1 credit.

Elementary Elocution, with training in the foundation of voice production, breath control, phrasing, inflection and emphasis. Practice readings.

Dramatic Art II.

1 hour, 2 credits.

Advanced Elocution. Review of first year's work in greater detail; pantomime and gesture; sight reading; study of various divisions of elocution.

Dramatic Art III.

Make-up, rehearsal, and acting.

BRASS AND WOODWIND INSTRUMENTS

These instruments are taught by professional players drawn from the Symphony Orchestra of the New Orleans Conservatory of Music.

HARP

Thorough instruction in Harp is offered to students wanting to specialize in that instrument. A detailed outline of this course will appear in a later catalogue.

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